

Presser's Musical Magazine

# THE ETUDE

MAY  
1913



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## An ETUDE of Ideas

Perhaps you think that every ETUDE is an ETUDE of ideas. We try to make them all that, but once in a while we have an influx of material that is peculiarly rich in happy thought, clever teaching wrinkles, new and bright applications of old materials. We have just been looking through our editorial files, and we find that we have some most excellent things for your next issue. We are letting you know now for you will want to tell your friends who can not be blamed for not having X-ray eyes and not being able to look through the cover of THE ETUDE and find out the contents.

## A New Idea in Recitals

Teachers are always looking for new ideas in recital giving. What can I do to make my recitals at home more vital, more popular, more interesting? Have you ever asked yourself that? We have an article by Miss Harriette Brower giving a new idea for a Pupils' Recital. It is practical, and it is a new idea. It features a feature which cannot fail to make it especially entertaining to young and old. This article will appear in THE ETUDE for June.

## What About Your Summer

Several prominent musicians are planning to tell us how they have made their Summer profitable. This will surely help you in making your own plans. Summers right now have been the making of some musicians. It is always a fine plan to find out how the other fellow has done it. Perhaps you may have fine ideas that you never dreamt of.

## Those Missed Lessons

The Philadelphia Music Teachers' Association has commenced a campaign against the "Missed Lesson" abuse which has caused so much annoyance and financial loss to teachers all over the country. Foremost teachers all over the United States have joined in this movement, and a full report of the methods suggested to remedy the evil will be contained in the June issue of THE ETUDE. The plan the association has in mind is an exceedingly practical one, and one which should be of real help. One teacher told us recently that he had lost \$500.00 during the past season through missed lessons. It is time to stop this needless drain upon the resources of our teachers.

## Distinctive ETUDE Features

We have received a very great many letters from friends who are particularly pleased with "The Music Lover's Digest," "The Music Study Page," "Lessons on Famous Masterpieces," etc. etc. Perhaps some of your friends are wholly unaware that THE ETUDE now contains these and other features. One friend wrote that she hadn't taken THE ETUDE for years, and opened a copy by mere chance only to find expert information she had been looking for "everywhere" for years.

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# THE ETUDE

VOL. XXXI.

MAY, 1913

No. 5



## THE REPUTATION THAT LASTS.



PROBABLY every aspiring young man who reads THE ETUDE is seriously considering the matter of making a reputation. Just how he will succeed in blowing the bubble gives him no little mental unrest. He has read enough of the practical business methods of the time to know that renown brings large rewards. Perhaps he has been told that the touring virtuoso sells reputation quite as much as exhibitions of his ability. The valuation that some artists put upon the frail but iridescent film that makes a reputation is often pitiful and at other times disgusting.

The rewards in art, music and literature belong to those who would earn them. The following advertisement clipped from an important Munich paper shows the extent to which the purchase of fame reaches in Germany:

### Literarischen Ehrgeiz

Wenn Sie befriedigt sind, wenn Sie von erfolgreichem, selbst bekanntem Schriftsteller Manuskripten mit allen Rechten, nach dem Gutdünken, erwerben, Unbedingte Diskretion, Offerten unter X. V. Z. beifolgt die Expedition.

This man offers to sell the manuscripts of a "well-known and successful writer" to any one who craves the privilege of fraudulently attaching his own name and representing the published book as his own. In other words, here is a chance to purchase literary fame without working for it. Thousands of students go to celebrated teachers for the sole purpose of attaching the celebrity that they suppose must go with a great name. They don't seem to be bringing anything more than their own names. The fame of the teacher is valuable only in so far as they avail themselves of his superior instruction.

A successful publisher recently told us that he could count upon the sale of five thousand books of one distinguished author every year. This author made his reputation nearly two thousand years ago, simply by relating historical facts in as reliable a manner as his skill permitted. The author was Josephus. Many a young writer of the present day would barter his whole belongings to produce a work that would sell five editions a year two thousand years hence. Josephus wrote for all time in his own manner and made his own fame.



## THE MARVEL OF CAPACITY.



ONE child in every five hundred, according to carefully compiled statistics, is an imbecile. In the remaining number there is to be found every grade of intelligence, from the idiosyncrasy of the conventional *crétin* to the brilliance of the prodigy. Each grade is a stupefying example of the limitless caprices of the human brain.

It is not until we understand something of the working of the mind—not until we have learned of hundreds of different cases—that we realize how very great is the variation in intelligence and capacity for learning. Many teachers worry themselves into wrinkles and gray hair trying to pound in learning where there is no capacity. Children naturally fall into strata, and the habit of expecting the same capacity from one stratum of intelligence in all others has baffled more inexperienced teachers than one. Speaking generally, over one-third of the children of to-day are unable to keep up to the average grade requirements prescribed for their school work at specific ages. These sub-normal children are often

peculiarly proficient in music, while children that are bright in school are often lacking in musical capacity.

Dr. Arthur Holmes, in his recently published work, *The Conservation of the Child*, furnishes invaluable material for the study of the clinical psychology of backward children. The experiments upon which his observations are made took place at the psychological Clinic at the University of Pennsylvania. The book, for instance, reveals that adenoids are very frequently the cause of backwardness, and gives many cases in which great improvement has been noted upon their removal. If the music teacher notes any tendency towards backwardness in the child, it is a great mistake to conceal it from the parent. Often backwardness is a sign of more serious trouble demanding immediate surgical attention. It is wrong to give flowery reports to parents with the view of encouraging future patronage. The successful teacher is the one who knows how to gauge the pupil's capacity and adjust the amount of instruction required so that nothing will be left unaccomplished at the following lesson. It is better to give too little than too much.



## LEARNING HOW TO STUDY.



A CARPING old pessimist some years ago asked the Editor why it was necessary to present so much printed matter each month, dealing largely with how to study and how not to study. Why not devote the whole space to the material to be learned? Was not all this fuss about pedagogy largely poppy-cock? Was not the best way to learn a thing to go right at it and do it?

As a matter of fact comparatively little space is devoted to study methods and a great deal is devoted to study materials. Yet, we often feel that THE ETUDE is never more helpful than when it shows how time and labor may be saved in study methods. Any one who has learned one language, finds the next language very much easier largely because he knows how to study. There is a splendid basis for accepted modern pedagogical theory. It is founded upon the millions of experiences of others. A man might be able to lay every stone in a great temple and yet be a complete failure as an architect. The constant presentation of the experiences of others through the columns of THE ETUDE should afford the student and the teacher a means for effecting enormous economies in their work, entirely apart from the inspiration coming from being in the great current of the musical thought of the times.

There are at this hour thousands of students in America virtually wasting centuries of precious time simply because they persist in blundering through their work instead of availing themselves of the systematic, common sense-methods constantly discussed in papers of the type of THE ETUDE. Unless you are one of those unfortunate people who are so convinced of the superiority of your methods that you cannot imagine how an improvement could be made, you will miss a great deal if you fail to read, constantly and carefully, the opinions of many others. Even if you don't agree with the writer, you have at least had something which will awaken your own intellectual apparatus. Your success must depend most of all upon how much you learn—how ably you can form your own opinions. The moral of this is read! read! read!!!

Heaven spare us from the teacher who knows so much that he turns up his nose at new ideas and teaching discoveries made by his contemporaries. The man who has lost his appetite for investigating new things is bordering upon a state of decay. William Cowper, in his almost forgotten poem, *The Task*, phrased it very aptly—

"Knowledge is proud that he has learned so much  
Wisdom is humble that he knows no more."

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It contains a well selected list of musical terms. All the major scales are given in tabular form. The three forms of the minor scale are similarly presented and the book, in conclusion, presents a number of test papers actually set in schools, colleges and universities, indicating to what extent musical theory is required in institutions of higher learning as preparatory knowledge.

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He was broad-chested, of somewhat short stature (about five feet seven inches) with a tendency to stoutness. His face was, then, clean shaven, revealing a rather thick, genial underlip; the healthy, ruddy color of his skin indicated a love of nature and a habit of being in the open air in all kinds of weather; his thick brown hair fell down nearly to his shoulders. His clothes and boots were not what you would call the latest pattern, nor did they fit particularly well, but his linen was spotless. What, however, struck me most was the kindness of his eyes. They were of a light







































# THE ETUDE

## MEMORIES OF SPRING

### WALTZ

Tempo di Valse M.M.  $\text{♩} = 54$ 

BERT R. ANTHONY

*p*

*poco rit* *al tempo*

*poco cresc.* *dim* *Fine*

*Animato* *mf* *f*

*Pompously* *f* *rall.*

*Sweetly and simply* *p* *mf*

*Merrily* *mf*

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# THE ETUDE

*mf* *f* *dim.* *D.C.*

## GAVOTTE

from "IPHIGENIA IN AULIS"

CHR. W. von GLUCK

Arr. by Richard Ferber

Allegretto grazioso M.M.  $\text{♩} = 126$ 

*p* *mf* *f* *p* *p il basso staccato* *Fine* *D.C.*

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Con moto grazioso M.M. ♩ = 108

GUSTAVO LAROS

*mf* *p* *rit.* *atempo* *rit.* *atempo cresc.*

*f* *p* *p* *p* *Ped. simile*

*f* *rit.* *Fine*

*espr.* *p* *mf cresc.*

TRIO

*f* *rit.* *dim.* *rit.*

*a tempo* *D.C. Trio\**

## THE ETUDE

## OVER THE WAVES

## RONDOLETTA

MATILEE LOEB-EVANS

GiocosO M.M.  $\text{♩} = 108$

**Giacoso M.M. = 108**

*mp*

*Fine*

**TRIO**

*p*

*cresc.*

*(D.C.)*

*f*

*mf*

*f*

*p*

*cresc.*

*mf*

*f*

*D.C. Trio*



# THE ETUDE CONCERT POLKA

Allegretto M.M. ♩ = 96

SECONDO

A. W. LANSING

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\* From here go back to § and play to Fine, then play Trio.

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# THE ETUDE CONCERT POLKA

Allegretto M.M. ♩ = 96

PRIMO

A. W. LANSING

\* From here go back to § and play to Fine, then play Trio.



## KNIGHT RUPERT KNECHT RUPRECHT

SECONDO

Knecht Ruprecht is the German Santa Claus. In some villages the presents for the children are sent to one person who, clad in high buskins, a white robe, mask and an enormous flax wig, goes from house to house, calls for the children and gives them presents, according to the parents' report of good behavior during the year.

Allegro M.M.  $\text{♩} = 116$ 

R. SCHUMANN, Op. 68, No. 12

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## KNIGHT RUPERT KNECHT RUPRECHT

PRIMO

R. SCHUMANN, Op. 68, No. 12

Allegro M.M.  $\text{♩} = 116$



# THE ETUDE

## DANCE OF THE DRYADS

Allegretto con grazia M.M. ♩ = 63

CARL WOLF

*p*

*cresc.*

*p*

*schierz*

*brillante*

*Fine*

*Animato*

*mf*

*mf*

*poco rit.*

*DO*

# THE ETUDE

## SPANISH DANCE

### No. 2

MORITZ MOSZKOWSKI, Op. 12

*Moderato* M.M. ♩ = 63

*p*

*con sentimento*

*f*

*marcato poco*

*sf*

*cresc.*

*pp*

*p*

*con sentimento*

*Fine*

*gajo*

*f*



## THE ETUDE

A page of musical notation for a piano piece, featuring a complex, rhythmic melody in the right hand and a supporting bass line in the left hand. The notation includes various musical symbols such as notes, rests, and dynamic markings like "con fuoco" and "ff". The page is numbered "1" in the top right corner.

## JACK O'LANTERN

Allegretto grazioso M.M.  $\text{♩} = 108$

DANSE GROTESQUE

R. S. MORRISON

## THE ETUDE

This is a page of a musical score for a piano piece. The music is written in G major (one sharp) and 4/4 time. The score consists of ten systems, each with a treble and bass staff. The piece begins with a piano introduction marked 'p' and 'mf'. The main body of the piece features various musical textures, including chords and melodic lines. Performance instructions such as 'cresc.', 'f', 'mp', 'dim.', and 'f' are used throughout. The piece concludes with a final chord marked 'f'.

*D. S. al Fine*



# THE ETUDE

## VALSE PIQUANTE

GEORGE DUDLEY MARTIN

Moderato

Tempo di Valse M.M. ♩ = 63

*mf*  
*p*  
*mf*  
*molto rit.*  
*a tempo*  
*cresc.*  
*dim. e rall.*  
*p*  
*a tempo*  
*mf*  
*cresc.*  
*f*  
*rall.*  
*p*  
*a tempo*  
*a tempo I.*

*rit.*  
*p*  
*a tempo*  
*cresc.*  
*last time to Coda*  
*f*  
*dim.*  
*rall.*  
*p*  
*CODA*  
*dim. e rall.*  
*p*  
*a tempo*  
*rit.*  
*a tempo*  
*p*  
*dolce*  
*a tempo*  
*mf*  
*rall.*  
*p*  
*mf*  
*a tempo*  
*dim. e rall.*  
*a tempo*  
*D.S.*



## THE ETUDE

# THE VIVANDIERE

## DIE MARKETENDERIN

MARCHE MILITAIRE

LUDWIG SCHYTTÉ, Op. 121, No. 3

A la Marcia M.M. = 120

mf

f

2d time f

ff

Fine

*Il canto marcato*

## THE ETUDE

cresc.

sch. scherz.

ff

un poco rit.

pa tempo

un poco rit.

*Il canto marcato*

cresc.

ff

D.C.



## THE ETUDE

## WILHELMINE

2<sup>ème</sup> MINUET À L'ANTIQUE

ANTON STRELEZKI, Op. 170

Allegro moderato M.M. ♩ = 126

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## THE ETUDE

## WHY?

WARUM?

R. SCHUMANN, Op. 12, No. 3

Slowly and tenderly  
Langsam und zart M.M. ♩ = 63

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## THE ETUDE

## KING LEAR AND CORDELIA

(Shakespeare)  
TONE POEM

HENRY PARKER

**VIOLIN** *Maestoso* M. M.  $\text{♩} = 72$

**PIANO** *mf sempre sostenuto* *cresc.* *con espress.* *dim.* *p dolce*

*Allegro vivace* M. M.  $\text{♩} = 136$

*Con Ped.* *pizz.* *arco* *leggiere* *mf leggiere* *cresc.*

*Moderato cantabile* M. M.  $\text{♩} = 108$

*f* *ff* *prall. con espress.* *p semplice* *ten.* *ff* *marcato* *cresc.* *p poco più mosso* *ten. dim.* *p*

*cresc.* *mf* *cresc.* *ten. dim.* *p* *cresc.* *f* *cresc.*

## THE ETUDE

*Allegro con fuoco* M. M.  $\text{♩} = 126$

*rall. e dim.* *f marcato* *cresc.* *ff marcato* *ritenuto*

*Moderato*

*f tenuto* *dim. e rall.* *p* *cresc.* *p poco più mosso* *ten. rall.* *p*

*f* *rall. e dim.* *rall.*

*p a tempo* *p* *rall.* *p tempo primo* *dim.* *pp* *rall.* *ppp*







## THE ETUDE

To J.E.W. Lord Esq.

## PROCESSIONAL MARCH

J. FRANK FRYINGER

Registration: (Sw: Full  
Gt: Full  
Ch: 8 & 4'  
Ped: Full)

Tempo di Marcia M.M. ♩ = 72

MANUAL

PEDAL

Sw. *ff* *rall.* *ff* *atempo*

Ped. to Sw. Ped. to Gt.

*Can dolciosa*  
Ch. to Sw

*Fine.* *rall.* *p* Sw. Full except Reeds

Sw. Box closed  
Gt. to Ped. off

Soft Bour-  
don to Sw.

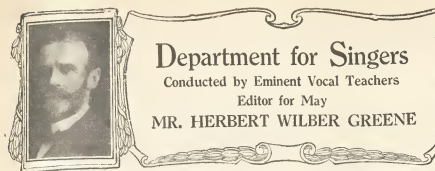
*rit.* *atempo*

*mf* *rall.* *Full Sw. p.S.*

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## THE ETUDE



## Department for Singers

Conducted by Eminent Vocal Teachers

Editor for May

MR. HERBERT WILBER GREENE

Mr. Herbert Wilber Greene, is one of the most experienced and influential American teachers of singing. He has taught uninterruptedly for forty years. He has been president of the Music Teachers' National Association during two separate terms. He has also been president of the National Association of Teachers of Singing for two separate terms. He founded the Metropolitan College of Music in New York and conducted the school upon a very high plane. His Brooklyn Summer School is one of the largest in this country—between 700 and 800.

## AVERAGE INTELLIGENCE.

The majority of students of singing are referred to by their teachers as of average intelligence. It interests us to sound the meaning of the phrase with the purpose of better estimating the value to the art and the country of this output of vocal students upon which the art and the country are to depend for teachers and singers in the near future. They refer, of course, not to general intelligence, but to musical intelligence.

We are taking up this question with the hope that teachers of singing will sooner than later adopt the University plan of keeping tab upon it not in touch with all of the students for whom they have been at one time responsible. Incidentally, of course, we hope to impress upon the minds of teachers the truth that their real success lies in their results with pupils of average intelligence.

Such pupils, it must be remembered, are in a class by themselves. The very fact that their path to the studio has been elective separates them from the mass of their comrades, who have the average general intelligence. They are following some impulse, or they are up to the study of singing, usually a love of it. In some cases vanity is coupled with a good voice and the fondness for display is the ruling motive, but such are so greatly in the minority that they do not materially effect the quality of our group as a whole.

Let us enumerate some of the conditions that are found in this group which so greatly predominate in the singing teacher's studio.

- (1st.) A young person who has had one or two years in the High School.
- (2d.) who can play a keyboard instrument fairly well.
- (3d.) who has a voice of reasonable strength and range.
- (4th.) whose ear is accurate.
- (5th.) who can read a little by note.
- (6th.) who answers partially to the demands of physique.
- (7th.) who takes up the study with, at least, sufficient interest to prepare the work.

A number of other points could be included in the enumeration, but the above are sufficient for our purpose. While intelligence has hitherto played no part in numbers three, four and six, it will surely be called into action when those matters are brought forward by the teacher.

While it is of no particular credit to the teacher to succeed with the pupil who is clearly above the average in intelligence, it is greatly to his credit to lift the average pupil out of the group to which our description has assigned him. Those who do this are doing ideal work

for the art. To do this effectually just that ideal must obtain as a motive. He who works for that motive is a power in his profession.

## RAISING THE STANDARD.

Let us see how he meets the above conditions, taking them in the order in which they were enumerated.

(1st.) He reasons that if this girl has answered the requirements of the High School for one or two years, she is sufficiently well equipped mentally, that there can be no defect there.

(2d.) Perhaps she has not studied the piano or any keyboard instrument. Here is his first duty. She must be made to desire such knowledge. Being a tactful teacher, he will drop a word occasionally that will reveal to the girl the importance of familiarity with the piano. She will soon ask him how much time it will be necessary to devote each day to gain the necessary technique, and whom he would recommend as a teacher. Every teacher knows of some one in whom he has confidence to whom he would send the girl knowing that her needs were special. This teacher would not attempt to make her a performer, but give her sufficient technique to answer her requirements for vocal study and broaden her knowledge of music from the standpoint of its construction.

(3d.) The voice of average strength and range is his pivotal problem. He cannot reveal to her at once the potentialities of her voice. He knows that the majority of the great singers of the world were once in her class on the score of average strength and range. He also knows that there is practically no limit to her progress so far as the instrument itself has to do with success. So he must awaken in her an interest in the voice as an instrument, lead her to an understanding of its peculiarities, encourage her to search deeply for and carefully develop the something in her voice which no other voice possesses, show her the value and power of tone individuality quite apart from the charm of personality. If these things interest her, she will have an awakened interest that will induce his hope of separating her from the average intelligence group is slight. For, what there is of value in an instrument must be reinforced by a keen desire to bring it to its highest possibilities.

(4th.) Here we referred to the accurate ear and it is here that the teacher sometimes finds a real stumbling block. If it proves to be one, his duty is plain and our chapter ended. Fortunately, the percentage of those who possess the real fondness for singing and because of their fondness are impelled to study it and yet are handicapped by an imperfect ear, is very small.

For reasons too obvious to require explanation persons with the tendency to sing off pitch are rapidly diminishing in number. This is the influence of improved vocal methods and more carefully trained teachers.

(5th.) "Who can read a little at sight." We can pass that with the presumption that the phase of the subject has already been taken care of, thanks to

the place which music occupies in the modern public school system. Yet the wise teacher will afford the pupil ample opportunities to keep what she has gained and supplement it by occasional part singing.

(6th.) As to the physique, here is our teachers' baldest duty. At the first lesson he attacks the subject and never abandons the fight for the improvement and the development of the body so long as the pupil studies with him. The fine poise, the artistic posture, the active chest, the strength of limb, the elasticity of frame, the capacity of lungs, the control of the outflow of breath by muscular energy at the diaphragm, together with special exercises to meet the peculiar needs of the case in hand, all of these are inevitably a part of the discipline as the work given to perfect the tone quality.

There is no higher satisfaction on the part of the teacher than the consciousness that he has not only wrought upon the mind, voice and art of his pupils, but has given them a commanding presence. (7th.) The fact that the pupil of average intelligence is sufficiently interested to prepare the lessons assigned is a source of much encouragement to the teacher. He knows that as yet it is only a general interest, but it is within his power to intensify it a thousandfold by classifying the work into groups, each of which is susceptible to arousing in the pupil a special interest.

It is this care in adjusting the work of the pupil that tests the wisdom of the teacher. His tact is best displayed by his skill in holding the pupil to an equal development of these special subjects. It is easier to arouse enthusiasm than it is to control it. An uncontrolled enthusiasm is sure to arouse disproportioned self-interest which in turn qualifies artistic values.

## THE FRATERNITY OF SINGING TEACHERS.

Singing teachers, whether they will or not, form and belong to a guild which makes identically the same demands upon every member of it. They are more closely affiliated than members of other art guilds because the objective in all cases is the same. They should realize this affiliation more clearly because there is no common law, guild law, or any other law compelling them to do or be anything in particular.

Notwithstanding, every conscientious teacher feels his accountability to his pupil, to his art, to his community, and, finest of all, to himself. It is this guild spirit that has so influenced the standing of singers and their teachers.

Let us work together to the end that while we are confronted with the necessity of accepting pupils of average intelligence, they shall not long remain under that classification. Above all let us see to it that we send no teachers into the field who can be so described. If the pupil does not or can not lift himself out of that group or will not or cannot be lifted out, by all means discourage his entering the field as a teacher. Our country has no room for singing teachers of average intelligence.

Music is quite the youngest of the arts. Its mere infancy as an art is hardly two hundred and fifty years old. But it is a large and healthy child, and although it has been somewhat neglected, I believe it gets close to people's hearts rather more easily than some of its older brothers and sisters—HISTORY PARKER.

## THE VOICE AS A PROFESSIONAL INSTRUMENT.

The first and last word that is to be said as to the requirements for a singer is voice. It may well be understood that by the word "voice" is meant a voice that is either exceptionally good at the outset or can be made so by culture.

There is no gaining say that a voice does not always reveal its potentiality at once. Sometimes it occurs that a person who apparently has a most unpromising instrument can whip it into shape by great persistence, or that the obstacle to its unfolding can be removed by an operation.

That being the case, the first proposition that voice is the great necessity receives added emphasis, and these exceptions reveal the fact that the voice was there but under conditions that made the exceptional persistence or an operation necessary to reveal it.

Our claim that the exceptional voice is the only one that can make connection with a successful career as a singer can be substantiated by the experience of thousands of students who have attempted to win with an inferior instrument. They bear no comparison to the more fortunate ones who do not begin the battle with that handicap.

Every successful voice has individuality. By that we mean a quality and character possessed by no other voice. It is as impossible to find two voices alike as to find two faces alike. Nature never repeats herself.

This individuality is not necessarily the result of the mental influence behind it. It may be largely a gift through inheritance, an apparent accident of physique, or an unusual conformation of spaces in the vocal area. Whatever it is, it carries with it conviction as to its individuality and at once provides the question as to its value as a professional asset.

This question of special value is vital. Usually it must be answered without intuition and this test, therefore, should cover a year or two of careful and searching technical work, and, it is hardly necessary to add, with a master who not only understands the voice but values its individuality, and strives to intensify rather than discourage it. It is this one or two years of trying out the voice by cultivation that enables the teacher to estimate the proportions of the other qualities that must go with a voice and without which a voice, regardless of its excellence, is of no possible value to the world or of use to the possessor.

A large portion of students have no right to be studying at all if a career is the objective, for the reason that there is not a sufficient vocal basis to begin upon. But with equal propriety might it also be said that many are working along other lines with just as little prospect of success because of a faulty equipment.

The voice teacher must have much experience to determine by a single hearing whether the voice is of sufficient value to warrant the expense of the one or two years' test. If a pupil is accepted, it is the guarantee that there is sufficient voice only for the test. The year or two of work points to the presence or lack of the many other qualities besides the voice which are necessary to make a singer.

So the life of a singing teacher is not always and altogether a happy one. He knows that his pupils have the voice.



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There is not such a scarcity of good singing teachers nor of good voices. It is to find the individual in whom all the qualities necessary to a great artist are to be found, correlated and balanced.

## VOICE.

BY H. W. GREENE.

What is voice? There is one comprehensive answer to the question. Voice is what we make it. It is the most vivid method of expression belonging to humanity. In its normal uncultured condition it bears upon its vibrations the unmistakable character of him who sends it forth. The acidity of the cymic, the innocence of the child, the roughness of the longshoreman, the gruffness of the sea-captain, the tenderness of the mother-love, all reveal, even to the closed eyes of the listener, somewhat of the character of the speaker.

More wonderful still, the voice of any of these can give utterance to almost every shade of human experience. The gruff voice loses its gruffness when touched by sympathy, rocked with pain, uplifted with joy, or subdued by another's suffering, and again the gentle voice of the mother can rend the air with the shrillest accents when actuated by fear or abuse. Such is the voice that we meet in all of the walks of life, in its uncultured state.

When it falls upon the possessor of a voice to consider it as a special gift and worthy of culture as an art medium, something with which to touch the heart and quicken the emotions; when charm of quality or deep intensity of tone are employed to convince one's listeners of great truths, or arousing the dormant consciousness of wrong, of shaping the destinies of state or people, or of illuminating the lives of those who are longing and listening for song, then indeed do the dominating influence and resourcefulness of this wonderful instrument, the voice, reveal themselves.

How rarely do the children of men realize that a voice, no less than character, is susceptible of development to a perfection that marks it as almost divine. Such is the instrument that so many make coarse with rude, unthoughtful and unkind expressions, which should be a perfected individuality.

Let young singers strive to realize that the manner of using the speaking voice is of vast importance to the quality of the singing voice; also that this most gracious of Heaven's blessings, a naturally good voice, is of no great value to its possessor unless consecrated by great personal sacrifice and made beautiful by culture.

## DOES DAMP WEATHER AFFECT THE VOICE?

BY L. J. MERIDIAN.

CHORUS directors often notice that voices are apparently affected by damp or "dismal" days. Even those with the truest sense of pitch, the most reliable intonation seem to sing "off the key." Scientists have speculated upon this fact and some singers have been much worried by its annoying features. The cause is partly physiological and partly psychological. Some years ago, before he was aware of the communicable and even dangerous nature of tuberculosis as a disease, the writer gave occasional entertainments for the benefit of inmates of a home for consumptives. During very rainy weather or after a prolonged damp spell the throats of the consumptives were very visibly affected. Coughing was constant and the general spirits of the company noticeably low. The general depression of the spirits caused by heavy barometric pressure can not fail to affect everything directed by the marvelous nerve centres controlled by the brain. A bright sunshiny day changes the whole mental aspect and the voice seems to change with it.

## CONSONANTS THAT BRING THE VOICE FORWARD.

BY ENRICO CHIVALLI.

Most all voice teachers have various devices which they imagine assist the singer in "bringing the voice forward." Since there are almost always different consonants and since a very great many singers, including such famous soloists as Santley, Frangon, Davies and others, agree that the voice progresses most rapidly when real words are employed in vocal exercises as they would be in "tonalized talking," the use of these devices can not fail to interest the teacher. Probably the good lateral "l" is used more than any other consonant. When properly joined with the vowel it seems to have the effect of making the tongue relax or "float like a feather in the air," as one celebrated Mexican teacher of old used to describe it. Other teachers place great dependence upon the consonant "t," or combinations of "d" and "tr," such as "lo," "flo," "ty," "flee." Similar combinations of "d" and "tr" are also useful. Some teacher finds that the suffix "ing" is a help in assisting the pupil to keep the end of the phrase "placed high." This suffix is a purely nasal sound and is especially beneficial when sung on the lower tones at the end of descending phrases. At the end of ascending phrases the effect is likely to suggest a strain.

## VOCAL ANATOMY AND VOICE CONTROL.

A knowledge of vocal physiology will alone do much to insure voice control. Elaborate explanations of the anatomy of the throat will not be sufficient. Enough of this should be given to insure an understanding on the part of the student of the organs involved, but the real work of voice control must come from other sources. The first essential is to turn the mind of the student toward the perception of physical sensations, to teach him to recognize the differences between them, to know which are right, to perceive their relation to the various acts of singing, and to determine their a tone tone. Such teaching will be practical, but will require much study on the part of the teacher. It will demand clear statements, definite explanations and exercises, and will be successful only where there is close concentration and careful thinking.

A. L. MANCHESTER.

## CORRECT ATTACK.

THE student should endeavor to begin tone without waste of breath and undue muscular tension. By so doing perfect balance or equipoise results with entire unconsciousness of throat action. The aim in all attacks should be to produce at its inception. When the singer has reached this result everything undesirable, such as breathiness and glottic stroke—which is akin to a diminutive grunt—will have been eliminated.

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## Department for Children

Edited by Miss Jo-Shipley Watson

### MAY-DAY MUSIC AND DANCES IN MERRIE OLD ENGLAND.

BY MRS. T. RESE.

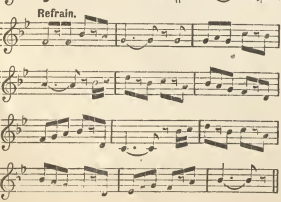
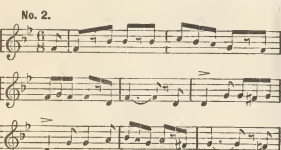
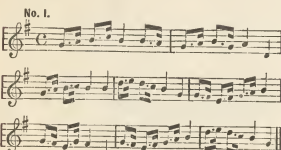
(Suggestions for getting up a May-Day Festival in the Open.)

SHAKESPEARE'S works afford ample proof of the fact that dancing was one of the chief amusements of England during and prior to the Elizabethan age. Dances were introduced from France, Italy and Spain to swell the number of those of English origin, which alone were quite numerous. Some of these were so complicated that great care and attention was essential to their proper performance, and as they formed part of the national festivities, it is quite certain that, as these were the May-Day festivities, the people were very fond of them.

In Sweden and other northern countries the principal feast was the May festival, as well as in England. Its object was to show gratitude and joy in welcoming the sunny spring after the long and dreary winter.

Every class of society, rich and poor, high and low, joined in the general rejoicings, and mutual greetings and congratulations were exchanged.

On these occasions the Morris, or Morris Dance, was executed on a large lawn, in the center of which was erected the May-pole or May-tree. The leader of this dance was the down, dressed in a yellow cap with black border, blue jacket, red trousers, and black shoes. He imitated the barking of dogs and strove to produce merriment by comic leaps and gesticulations.



The second personage was the maiden "Marian," or May Queen, for which the handsomest girl was always selected. The honor of being "Queen of the May" was much coveted, as all readers of Tennyson will remember. It guaranteed the possession of a rare combination of excellent qualities. The costume consisted of a golden crown, long hair, tied by yellow, white and scarlet ribbons, a bodice of the finest scarlet cloth laced with yellow string; an upper dress of flesh-colored silk, with wide sleeves trimmed with gold fringe, and an underskirt of sky-blue silk displayed from the knee downwards. She held in her left hand a pink, being the symbol of the carnation.

Her companion was Friar Tuck, a jolly monk, with shaven face, red cheeks, big neck and plump figure, dressed in a dark red upper garment, called a "capuchin," fastened by a belt adorned with a golden tassel; red stockings and shoes completed this costume, and from the belt was pendent a leather pouch containing the dainties given him by all the merry company. Friar Tuck, who will be remembered, was the confessor of Robin Hood, the hero of Sherwood Forest.

After him came the chamberlain of the Queen, dressed in white and blue, and wearing long hair.

Then came that part of the procession which caused the greatest merriment—after the clown, namely, the "Hobbs Horse." The color of this most peculiar and restive animal was a reddish white, and its cover of scarlet cloth so nearly touched the color of the horse that the rider were invisible. The horseman was dressed in a gorgeous red mantle, richly embroidered in gold. His cap was the same color, and it was stuck on an immense ostrich plume, or feather of flaming scarlet. His unmanageable steed jumped from side to side daintily and amusement, especially when it strove to throw its rider. Then followed the square, the "Tom the Piper" (as a wandering minstrel or musician) dressed in a blue jacket with sleeves of yellow, over which was a bright red mantle with yellow collar; his trousers were brown, and his cap red with yellow stripes. A Fleming, or Spaniard, a Morris, or Moor, dressed in fanciful costume follows the Piper, and the procession was closed by the jester, or fool, who, hat in hand, wore a blue fool-cap, on the top of which were sewn two large yellow donkey's ears. His left leg was yellow and his right blue. The dancing consisted of jumping round the Maypole, which was adorned with garlands and flags and the inscription, "Merrie May." Many little bells were attached to the dancers, and were considered indispensable.

### GETTING UP A MORRIS DANCE FOR MUSICAL CHILDREN.

At one time the Morris was danced by boys who had their faces blacked and wore costumes adorned by many bells. Strangely enough the dance for a time fell out of fashion because of the boisterous manner in which it was performed. The boys kicked each other's feet violently and this was said to have brought on gout. However, when the dance was revived in a modified form in England the costumes of the dancers were adorned with many different kinds of bells, some brass, some tin, and some iron. Sir Walter Scott mentions one costume that was covered with as many as two hundred and fifty bells.



The tune that accompanies the dance in Yorkshire suggests the Mr. Roffin of Dickens's fame, with its unique title "The Literary Dismalman." (Music example No. 1.)

Note the wide difference in these melodies. Others show that many very dissimilar tunes were used.

As far as the practical purposes of this Etude reader are concerned, anyone may prepare a "May Day Festival of Dance and Music," employing modern compositions such as the very pretty Morris Dances of Warner and Atherton. If you decide to give it out on a lawn where no piano can be had within sound, get some violinist to play the tune of the dance for you, as fiddlers have done at May Day Dances in old England for centuries. The foregoing description of costumes is quite sufficient and they may be as elaborate or as simple as the imagination of the reader. A good springtime-outing of a music class will not be forgotten and will add great interest to the teacher's work and reputation for taking an active part in the pupils' welfare.

The ribbons streaming down from the top of the pole should be as many-colored as possible. In some forms of the dance the performers interlace so that patterns are woven down the pole as the dance continues. Here is a good old Maypole Dance popular in Staffordshire, and in the neighborhood of "Shakespeare's country," the words of the refrain to which are, quoting from memory:

And then the girls began  
To quarrel with the men,  
And bade them take their kisses back  
And give them their own again!

The music is as follows (the last two lines of the above refrain are repeated): (Music example, No. 2.)

### WHAT MAY BE HEARD IN TONES.

BY J. S. WATSON.

From youth to age, as we are to be musicians, we work for tone. Early and late we strive for its beauty, its fullness, its quality. From every true teacher we hear about tone; it must be a "big round tone," a "carrying tone," not too harsh and strident, but virile. When we go to concerts we listen for tone. Is it a "good tone" or did he play with a "bad tone," and so on through our music journey we know that it is tone that counts. Tone is just what we put into it, we can make it ugly or beautiful as we choose, our tone is our own personality singing through the piano; perhaps the greatest happiness comes from improvisation, then one can take time to enjoy the quality of tone. Kenneth Grahame, in *The Golden Age*, calls it, "the wild joy of strumming," but we musicians know he means improvising, he says:

"Some notes have all the sea in them, and some cathedral bells; others a woodland joy and a smell of greenery; in some fauns dance to the merry red, and even the grave centaurs peep out of their caves. Some bring moonlight and some the deep crimson of the rose's heart; some are blue, some red, and others will tell of an army with silken standards and march music. And throughout all the sequence of suggestion, up above the little white men leap and peep, and strive against the imprisonment of the wires, and all the rosewood box hums as if it were full of living bees."

### A CHARACTER-SKETCH PARTY.

BY J. S. WATSON.

The president of "The Girl's Music Study Hour" entered with a character-sketch party. Each member came prepared to give a general outline of the life of some famous composer.

The point was to give it in as obscure a way as possible and still be intelligible. A copy of a musical history was given to the one guessing the most names. The president led off with the following story; this was given to show the manner in which the descriptions were given:

This man lived many years ago in a foreign country. We first hear of him as an orphan, with not much in the world but a violin, which he played sometimes when his brother was not around. Then we hear of a long journey he took for his wife to play and some for his children to practice.

He was not a good business man and he was also quite independent of royalty and publicity. He died poor and for many years his music was entirely forgotten until an enthusiastic young German composer revived one of his greatest choral works. To-day you see his name on nearly every concert program. Who was he? Answer, BACH.

## Publisher's Notes

A Department of Information Regarding New Educational Musical Works

### Seasonable Supplies for the Music Teacher.

The approaching close of the regular teaching season suggests the need of music for recital and concert purposes, also the selection and assignment of pieces and studies with which the student may continue to work during the vacation period. The ease with which a teacher may make selections of this kind from the Theodore Presser catalog or stock is well known, but all teachers do not realize that the entire catalog and our miscellaneous stock representing all publications are always at the disposal of those who wish to examine and select teaching pieces, songs or studies. We are always prepared to meet the teachers' needs promptly and economically.

Catalogs and information cheerfully furnished on application. The "Music Teacher's Hand Book" suggests many things every teacher ought to know, particularly at this season, and a copy will be sent without charge to any address on request.

### New Music During the Summer Months.

In accordance with our usual custom we shall soon send out the first installment of the "Summer Novelties," consisting of (a) piano pieces, (b) songs, (c) violin music, (d) organ music, each in a class by itself. These packages will go out at intervals during the summer months and will contain many novelties with which our patrons should be glad to get acquainted. A postal card request will suffice to have a teacher's name entered on any of the above named classes of publications and this carries no obligation to buy—all the music being returnable if not used.

### On Sale Music.

On June 1st a statement of account will be sent to every patron of this house, giving their complete account, ON SALE included. This ON SALE part is not included in the other statements of the year. There will also be included in that statement a circular of information explaining about the returns of ON SALE music and the settlement of the account. It is not a bad idea to wait for this statement and the directions before making your returns.

A few words one month in advance, however, will not be amiss. Settlement for every account is expected by once each year, and we designate the summer months as the most logical time for the convenience of the greatest number of schools and teachers. The end of their teaching season. We accept the return of all music that has been sent ON SALE that has not been used or damaged. Music that has been ordered on regular account will be returned. As the return transportation is at the expense of the customer, it is best to find out the cheapest method, either by regular express prepaid, printed matter express which is 8 cents per pound, or 2 ounces for 1 cent; or by mail in 4 pound packages

at 2 ounces for 1 cent. **PRINTED MATTER CANNOT BE SENT BY PARCEL POST.** The result of making this mistake is very expensive. Perhaps the most important direction is that no matter by what method returns are made, write the name and address of the sender on the outside of every package.

### Mail Order Music Supplies.

The summer season is almost upon us; we realize, nevertheless, that a great many music teachers in certain sections of the country do more work from now until the fall than they do during the usual busy winter months of the year. Our whole organization is intact; in fact better service can be obtained from us now than until September than otherwise. Our summer New Music is very popular. This is simply a continuation of the New Music ON SALE plan of the winter months. That New Music ON SALE plan which has been so popular with the piano teachers, has now been extended not only to vocal, but to octavo, organ and to violin. There is no responsibility but the small amount of postage in asking that these packages be sent. It simply means that one receives a small amount of new music at intervals, any or all returnable which has not been used.

Our complete stock of publications of all publishers' works, publications of our own for every need known in teaching, liberal terms, large discounts; in fact there is every reason for making order buying. Send your next order to us, or let us send first catalogs.

### Your Order Not Received.

One of the most usual reasons for an order being delayed is the fact that packages of a certain size are sent by express. There are advantages in sending some packages by express rather than by mail, but when that express package reaches a small office where there is no delivery wagon the result is very bad. We have a great many complaints of this kind, particularly from the South; the express agent is supposed to send a postal card notice that the package is there but he doesn't do it. He swears he does but he does not, so if an order is delayed when there is apparently no reason for it, apply at your express office before doing anything else; it may be there waiting for a call.

### Music on Sale.

In addition to the "Summer Novelties" which we send ON SALE to teachers, the usual advantages of the ON SALE PLAN are offered to the profession and we take this opportunity to say that our "On Sale" and "Selection" departments are always kept busy during the summer partly because many teachers continue their work then, and because other teachers take advantage of the vacation period to select music and studies and other works to prepare themselves for the next teaching season.

ON SALE orders received during the summer are given just as careful attention as at any other time. All our old patrons are invited to keep in touch with us this summer. Teachers who have not as yet entrusted their orders to us, were they to do so, would be surprised at our promptness and liberal terms. Our publications are edited and designed exclusively for teaching purposes and are in every respect reliable, helpful and valuable.

We solicit correspondence and the orders of teachers everywhere.

### Six Hand Music.

At this time of the year there is a great demand for recital music and commencement music. We have arranged a number of our most popular compositions for six hands, especially for exhibition purposes. We append a list of the compositions we have arranged. They are arranged in a very easy manner especially to meet the needs of the younger pupils. Many teachers at the close of the session must have all of their pupils appear at this recital concert, and one of the best ways to have the minor pupils appear is to have them play in a six hand piece. These six hand pieces are admirably adapted to this purpose as they are in reach of the players who have only taken lessons during the past season.

We shall be pleased to send any of these compositions to our patrons on the "On Sale" plan.

En Route March, H. Engelmann.  
In the Arena, H. Engelmann.  
The Young Renard, G. B. Rathbone.  
The Young Renard, G. B. Rathbone.  
Homeward March, Chas. Lindsay.  
Betrothal March, Chas. Lindsay.  
Under the Master's Tree, H. Engelmann.  
Two Flowers, Carl Koelliker.  
Twilight Song, E. S. Schaefer.  
Twilight Song, E. S. Schaefer.  
The Trumpet Call—Mottos, Louis Evans.

"No Name" Orders. We hardly believe it is necessary to explain what "no name orders" mean in our office. We have a great many correspondents it is true, hundreds and even thousands of orders are received to be taken care of every day, but it would be most surprising to those without experience to realize the number of orders received every day with no name signed to them, and it is not only orders but money remittances every day with no trace as to the sender. It is almost necessary to have

a "Sherlock Holmes" in our place to try and ward off the complaint that is sure to come as to "Who stole my money?" "Who is my order not filled?" in an effort to find without a great delay, who the sender is.

Dvorak's "Humoresque." We have just published an interesting Novelty for women's voices in three parts with a violin obbligato. Dvorak's "Humoresque" is well known and extremely popular in its original form as a piano solo, also as a violin solo and organ solo, also a piano duet. Those who have heard this piece played by orchestras are doubtless familiar with the fact that the principal melody combines well with the old melody "Swanee River," and in this new transcription the melody of the "Humoresque" is assigned to the violin while the voices take "Swanee River" in three part harmony. The effect is extremely pretty, and this should prove one of the most taking Novelties for women's voices published in recent years. The piece is published in the usual octavo form and may be had at our usual liberal discounts. We would be pleased to send copies for examination.

24 Studies for the Left Hand. Czerny, Op. 718. This popular volume will be added to the Presser Collection. These studies are not intended for the left hand alone; they contain important work for the left hand along some special technical line, and the right hand is merely used to accompany or to complete the harmonic scheme. Many of Czerny's works are almost indispensable to the piano student. Op. 718 is one of the best. The studies lie in grades 3 and 4. This new volume may be ordered complete in advance of publication for 15 cents postpaid.

A Picturesque Schubert Scene. THE ETUDE over this month is sure to fascinate our readers who like to picture the environment of the great composers in the days in which they wrote. Those who will read the Master Study Page of THE ETUDE for March (next April) will perceive what a frail flower of fortune Schubert really was. His own ca-

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## THE LOST ART OF MELODY.

BY J. CUTHBERT HARRDEN.

One begins to wonder whether the writing of melody is a lost art. A cynical music critic remarked not long ago, awfully after a big dose of Debussy, Strauss and Company, that "tunes are despised nowadays." I do not know that tunes are despised by the people who like to listen to music, and to keep them in that position for believing that they are despised by the creators of what, in these times, is often taken for music. Scarcely a composer of any standing in Europe would dream of writing a haunting melody, assuming that he could write it. Become a mere Gounod, a Balfe, a Bellini? No, no; positive ugliness were like that! And Sir Hubert Parry was never more sane than when he said that ugliness in musical composition is chiefly the makeshift of melodic incapacity.

Vincent Wallace, the composer of *Martina* (his centenary is about to be celebrated), talking once to a friend about "rising composers" declared that there were "not the ghost of a tune in the whole lot." The observation was made sixty years ago. What would Wallace say about composers risen and rising now? After all, Haydn was right. "Let your air be good," said the old master, "and your composition, whatever it be, will be so likewise, and will assuredly be light. It is the soul of music, the life, the spirit, the essence of a composition. Without it theorists may succeed in discovering and using the most singular chords and combinations, but nothing is heard but a hallowed sound, which, though it may not be the ears, leaves the head empty and the heart cold and unaffected by it." He knew what he was talking about, this melodic father of the symphony, and there is no gainsaying him, even to-day.

Why does such a work as *The Bohemian Girl* retain its phenomenal popularity with the operating managers? Not because it is in any sense a "great" work. Its orchestration is thin and feeble, its dramatic grip of a rather elementary kind. It has no depth of thought, no intellectual aim. Nevertheless, a performance always gives real and abundant pleasure. And why? Just because of the sheer tunefulness of the work. It is a string of melodic pearls. Strauss, Senior, called Balfe the "king of melody," and he was right. These "arts" of his are pure and natural, written spontaneously without art, as it would seem, the slightest effort. Pedantry may sneer at them, but they have a way of finding out the tender spots in the human heart.

## SOME MUSICAL TOASTS.

Here's to music and melody, may they never be divorced.

Here's to the songs of yesterday.

To the tunes of bygone days.

Here's to the strains that bring good cheer.

To the forgotten lays.

Here's to the music-makers, may the world wake to the wider realization of their importance in our lives.

Here's to those who love Wagner.

Beethoven, Schubert and Liszt.

Mendelssohn, Chopin and Schumann.

And all the others we missed.

St. Cecilia, may her domains extend with every new born tone.

Musica, may she be with us all when either joy or sadness reigns.

Here's to Music.

The beloved despot whose willing slaves we be, linked by the golden chains of Melody!

## NEW ASPECTS OF FINGERING.

BY J. S. VAN CLEVELAND.

WHEN I was a boy, the old-fashioned method of placing the fingers upon the keys was still in full swing. Perhaps Plaidy might be considered the high priest of this cult. I was taught to curve the three joints of the digits to ninety degrees, and to keep them in that position most religiously. The fingers must rise and fall at the metacarpal joint, like tiny mallets, and then must do nothing else. The arm must be held quiet, it was not permitted to use its natural weight.

No sin was greater than that of putting the thumb or fifth finger upon the black keys. These careless pedagogical warnings were suited to the music of the eighteenth century type, which was really conceived for the flimsy action, and shallow dip of the harpsichord, but one cannot enter even the vestibule of

Chopin's temple without removing these stiff sandals. Now, nearly every great pianist comes out with a startling collection of ideas as to finger selection, which at first makes us pause.

The underlying law of these systems is the attempt to utter the composer's music as adequately as possible. Thalberg used to sit quietly erect in a room of the keyboard, and scarcely ever lifted his hand into the air. This suited his style and his compositions and transcriptions. Liszt threw his hands and arms wildly about, gave himself a good, and generally behaved himself like one intoxicated with the spirit of free emotion. Josef Lanza far over the keyboard in a curious attitude which I have often heard commented upon with wonder.

Vox Bilow has often told us in his edition of Beethoven's sonatas to divide the passages between the two hands according to convenience.

The task of the executant is to utter the tones imagined and vividly indicated

by the composer. Such viable indication is necessarily imperfect, little more than a skeleton. You must clothe this skeleton with the warm, palpitating flesh of appropriate expression.

In attaining this object two distinct branches of learning must be employed. First, you must make such a selection of fingers as will secure an accurate delivery of the notes; second, you must see to it that your fingering declines, with the distinctness of a finished elocutionist or actor, the phrasing, which is partly indicated by signs legato, non legato, demistacato and full staccato.

Lately I have listened to two of the world's consummate masters of piano-playing, viz: Busoni and Godowsky. Nothing was more evident or more admirable in the performances of these magicians of the keyboard than the infinite refinement of their articulation of the phrases. So delicate is their phrasing that it was like contemplating the wing of a butterfly through a microscope.

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## THE ENEMIES OF YOUR PIANO.

BY JOHN C. FOWLER.

Your piano has four enemies, the weather, dirt, moth and mice.

To struggle against the weather, you must hire a good tuner. The changes in the weather from day to day throw your piano out of tune, but the greatest trouble occurs when the fire in the house is lighted in the fall, changing the atmosphere from the summer heat to the dry, artificial heat, and again in the spring when the fire is put out and the opposite change takes place. You should, therefore, employ your tuner just after the fire has been permanently started and after it has been finally put out in the spring.

If your piano is tuned once a year only, then have it tuned at whichever season it is to be used most. It should be tuned at international pitch, the standard A above middle C should produce four hundred thirty-five vibrations per minute. This is the pitch at which all the best instruments are now tuned. You must have a tuner well known in your territory, and it is better to keep the same tuner as long as he gives satisfactory work. You can help keep your piano in condition by placing it against an inside partition, so as to avoid exposing it to the changes in temperature caused by the cold air out-of-doors.

Also keep water from your stove or in the furnace to keep the atmosphere moist, so as to prevent the wood of your piano action from shrinking, and thus causing the glue to loosen and the screws to start. These things make the piano rattle. For the same reason, keep a bowl of water inside the lower part of your piano in winter.

KEEP THE PIANO CLEAN.

Most piano owners, and tuners as well, do not take pains enough to keep pianos clean. There is no need of dirt in a piano. The housekeeper should cover the piano carefully with a large sheet when ever she sweeps or raises a dust in any way, and should sweep the dirt away from the piano, not toward it. This will preserve the polish of the case, which is injured by dust, as well as keep the piano clean. The tuner should always keep the piano clean, especially if he has the constant care of the instrument. He should remove the keys. He should remove the lower panel in front and wipe out the dust in the lower part of the piano, but this might better be done by the housekeeper. Dirt on the case can best be removed with a perfectly clean rag wet in warm water, with a little Castile soap if needed. Wipe the keys perfectly dry, to prevent staining. Cheese cloth, may often be used for cleaning or dusting the piano. Dirt, pins, etc., may often be taken from under the wires of the piano with a cloth put over a square panel of glass. A square panel over a corner of the piano will keep the piano clean in this way, and nothing allowed to drop under the strings and from the piano, because this causes a serious rattling.

Moths sometimes ruin a piano very quickly, and a tuner must always look for them, especially under the keys in front, where they usually come in.

Camphor gum should always keep the piano free from moth balls up in cheese cloth to prevent them from rattling.

Gasoline is the best disinfectant for moths, and should

be used liberally if there are moths. Three pianos out of four show traces of moths, and a tuner should be employed once a year for this reason. Moths can be found in the piano when they are nowhere else in the house, and every housekeeper should look for them there.

## MOUSE-PROOF PIANOS NEEDED.

Mice sometimes do great damage in a piano, especially by chewing off the bridge straps to make their nests, which they build under the keys. These are restored only at much trouble and expense. The nest should be removed when found by the tuner. Every piano ought to be built mouseproof, and the owner should take care to keep mice away from it. A trap may sometimes be set in the lower part. It is best not to keep the piano in a cold parlor in winter, for when the room is warmed, the change in temperature, besides throwing the piano out of tune, produces moisture on the cold strings and metal parts and thus ruins them.

Keep the piano in a room that is used every day. Always tell your tuner of any defect in your piano which specially annoys you, for this will help him to do his work well.

Music teachers will serve their patrons if they will give their influence to keep pianos properly in order. In small communities, teachers should get the pianos together, and give the work to some good tuner, always the same man if possible.

## TRAINING THE BRAIN AND THE EAR.

BY LAURA REMICK COOP.

SEPARATE instruction in other subjects should supplement a piano study. This instruction should include first of all, ear-training, then elementary musical history. Classes can be formed in these subjects at nominal prices, or even without cost to the student, and the benefit is beyond the calculation of the teacher. These include harmony, counterpoint, canon, imitation, fugue, composition and orchestration, though comparatively few follow this course entirely. Also a good course in ensemble playing should be added, as nothing can better acquaint one with masterly musical minds than this pleasurable, profitable practice.

Not every pupil will go far in theory, but there is no elementary knowledge of the "musical" side of music, as opposed to the merely technical. In order to be a musician instead of merely a performer upon a chosen instrument, one must have a knowledge of music through and through in all its details, and nothing can give this but a complete study of theoretical subjects. As long as the average pupil studies an instrument, the theoretical work should be done. For the professional musician, there is no such thing as a so exhaustive study of these subjects, the teacher as well as the pupil being

part of this at all.

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Because Summer has a few hot days when no one can do very much more than roll around, the whole glorious season has a bad name. Have you ever been to a Summer hotel, filled with people who devote two months to killing time? If you have you may realize what a miserable lot they are—how scandal thrives in such a hotbed of indolence. In fact, you will note that these unfortunate work far harder to have a good time than the average student working to accomplish a purpose.

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Some years ago Bishop Vincent realized what a distressing experience the pronounced pleasure-seeker had during the Summer. He also realized that there were thousands of ambitious people who longed to get ahead in the world, but were too busy during the Winter to take time.

During the Summer there were no opportunities for study at that time. This condition pointed to a real need, and accordingly he founded the first Chautauqua in 1874. The Chautauqua idea gave people with a higher purpose than "loafing" an opportunity to spend their Summer vacations to real advantage. In the train of the original schools innumerable excellent schools other than Chautauquas have been established so that one may find no lack of splendid opportunities in all parts

of the country. Even the universities maintain Summer Schools in certain departments, and these have been exceptionally flourishing.

In music the Summer Music Schools stand very high, no matter whether you decide to spend your Summer in study beside some glorious wooded lake, in some sequestered country town, in the midst of blooming fields or flowering meadows, or in the heart of some hustling, interesting metropolis, you are sure to profit. Rest usually makes rust—a real vacation is the kind that gives you the opportunity for change. If you live in a great city you will probably long to work in the country. If you live in the country a trip to the city is a vacation. Do not be afraid of the city in these days. Government statistics show that in the case of many large cities the standard of health is even higher than in many country districts. Even though the city is not so attractive as the country in the Summer, it has compensations in the way of Summer amusements which make up for the lack of flowers, fields and woods. New York in recent years has become a great Summer holiday playground, and, indeed, many other large cities have become likewise.

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One of the reasons why the student who studies in Summer is so likely to succeed in his musical life is that such students as a class represent those with energy, brains and initiative plus. All executive music study is physiological as well as psychological. The student who dabbles in philosophy, mathematics, botany or chemistry may leave his work for a few months at a time and then return to it. His technical work is confined almost entirely to writing. The music student, however, must look to a slow, gradual development—a development which will not suffer interruption of any kind, a development which knows no season of indolence except the nightly sleep to refresh the body.

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## Summer Schools

HOW SHALL I GO ABOUT IT?

Music students make a mistake in postponing their plans for the Summer too long. The best way to do is to begin by getting in touch with the teacher with whom you desire to study as soon as possible. Write to half a dozen schools made familiar to you through advertisements. Ask for their literature, inquire about the price of board, find out the possibilities for recreation, ask about the amount of music you will be expected to bring. The return letter will give you an inkling of the character of the teacher, his standing and the interest he is likely to take in your work. Most all teachers have circulars describing their methods, plans and districts. The teachers can publish certain things in circulars that cannot be said in person or in a letter. In writing to the teacher state as definitely as possible your needs and means. Take the teacher into your confidence. Tell him that you cannot waste your time and money, and ask him to tell you frankly if you can accomplish what you have to accomplish in a given time. Perhaps you have planned too much.

THE SPIRIT OF SPRING.

The quickening that comes with the first Spring day—the new blood speeding through your veins, the deep invigorating breaths are all a part of the energy that normally goes with the Summer. Do not let anyone persuade you that the Summer method is a period of blissful slothfulness. Of course one cannot expect the girl whose conception of happiness is a hammock and a box of chocolates to have any desire to do anything which will benefit her future. But the student with a real purpose in life will make opportunities for Summer where none appear to exist.

PAYING HER WAY.

We know of one student who was a capable stenographer. Her ambition was to study voice with a famous teacher in the East. She secured a position in a branch house of the firm in which she was employed, and by means of this engagement paid her way and still had

enough time and energy to go on with her work. Since then she has been very successful, and has been on tour with a big orchestra, earning so many times as much as she earned as a stenographer that she can hardly realize it yet. Of course, there are some who fail dismally, but the student who would succeed must not let the failure thought get into his heart and mind. Nothing comes in musical progress without sacrifice. Determine the cost of the sacrifice and then make up in your mind whether it is worth paying for. The writer knows of some students who have paid for sacrifices far too great. If you feel that your health is endangered, by no means study in Summer; go to a sanatorium. But if you are healthy enough to be "at large," there is little danger of your study affecting you. Bach, Czerny and Chopin are quite as digestible as Huyler's, Whittman's or Mailard's, and call for far less physical energy than tennis or golf on a hot day.

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To accept one method and follow that method only seems to announce that all other methods are wrong. It seems to the writer that the plan of discarding the accumulated riches of the musical educational workers of the past in favor of some new method is a hopelessly narrow course. Of course, unless the teacher wishes to come to a standstill he must keep abreast with all the new methods. This is expensive, but the successful teacher is the one who does this most persistently.

It is almost impossible to find a book or method that may be used "from cover to cover" without the necessity for making some special adaptations for pupils whose personal shortcomings indicate a slightly different treatment at times. Some young teachers stick religiously to the method they have studied with some teacher. They even consider it heresy to consider any other method. They recover from this plan ere long and see the importance of investigating many different methods.

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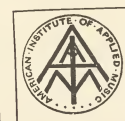
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